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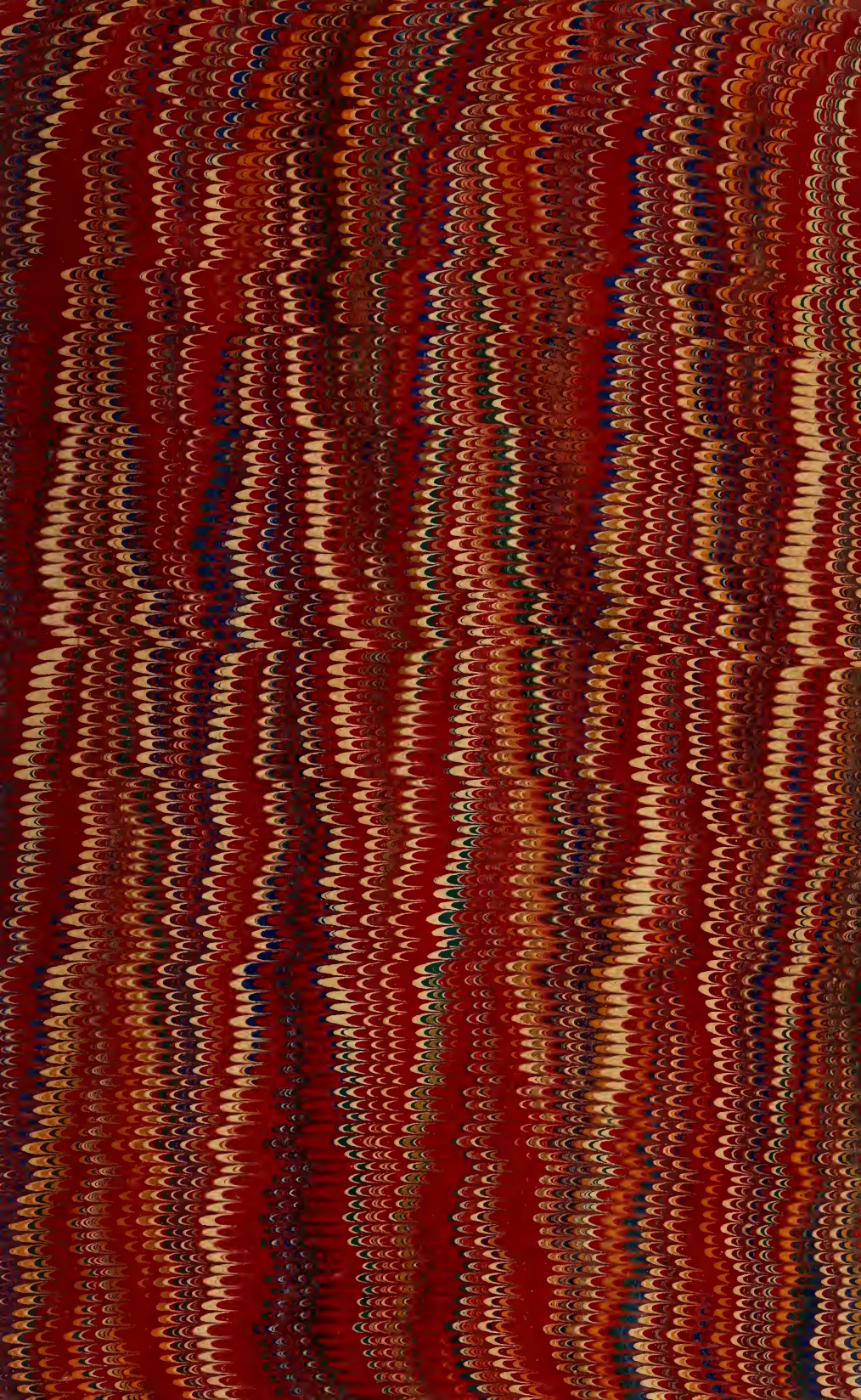
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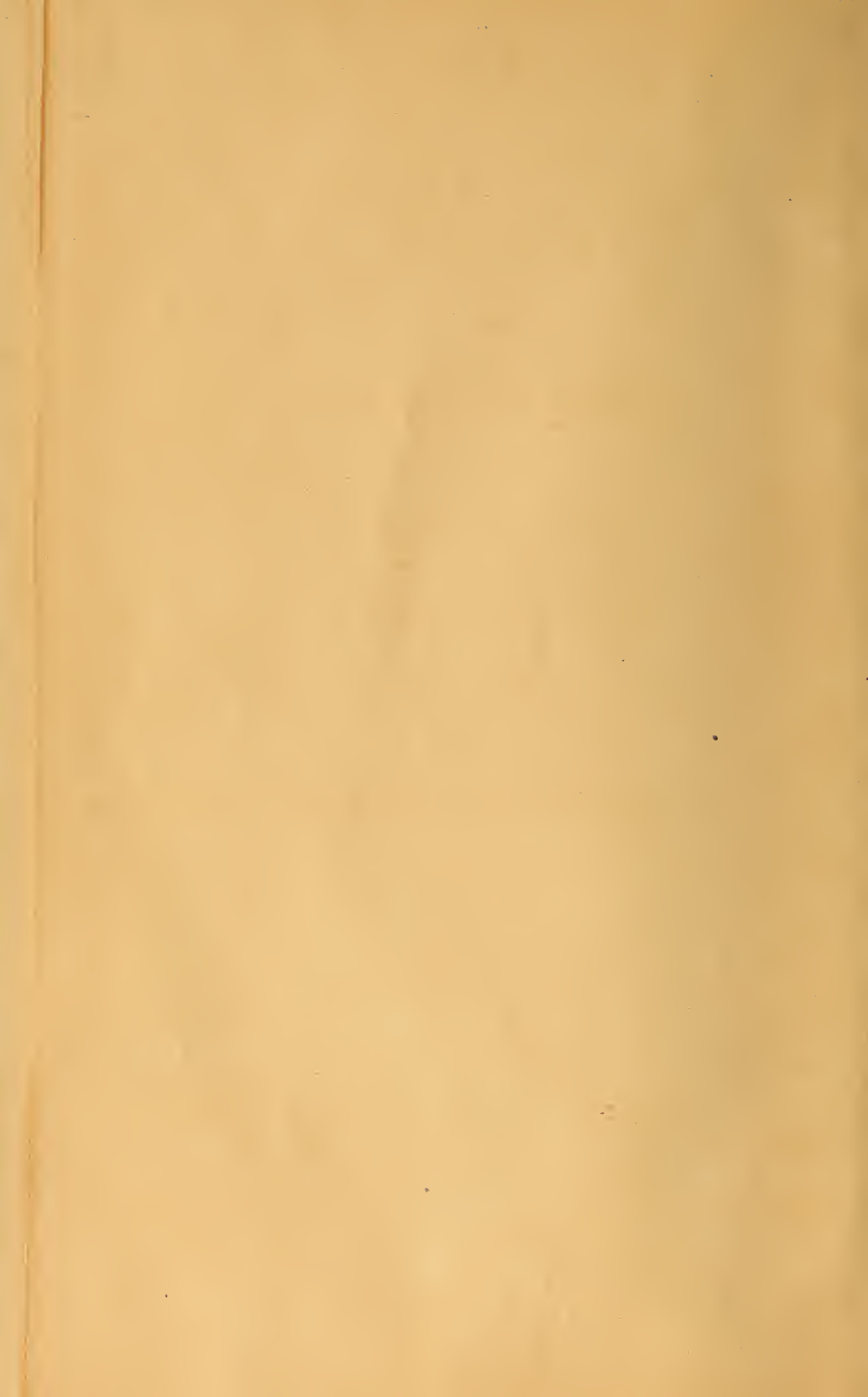














WASHINGTON



WETMORE



BOERUM



GRAHAM



MONTROSE



# HERALDRY

ITS

ORIGIN

ANTIQUITY,

USES

AND

ADVANTAGES

By

Henry Flagg

ROBINSON



OLIVER



BARTLETT



FISH



WEBSTER



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HERALDRY:  
ITS  
ORIGIN, ANTIQUITY, USES,  
AND  
ADVANTAGES.

BY HENRY HAYS,  
HERALDIC PAINTER AND ENGRAVER,  
327 BROADWAY, NEW YORK.



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## INTRODUCTION.

IN submitting the following prefatory remarks to the favorable considerations of an enlightened public, the author of the accompanying Treatise feels himself prompted by a natural desire to enter upon a subject which for many years has occupied much of his attention, and engrossed a large portion of his time.

In this little production he does not claim any merit as regards originality; the characteristic landmarks and illustrations of Heraldry being so established and defined, as to render any supposed improvements not only uncalled for, but likely to prove injurious to its most important uses and objects. His aim is to briefly present some of the leading features of an Art which, though somewhat obscured by time, and but partially cultivated in this favored country, has in all ages been honored and patronized by Kings, Heroes, Patriots, and Sages; and whose illustrious emblems still adorn the arms and consecrate the virtues of the good and great of the most enlightened nations. There is a very large and most respectable class of our citizens who have not the necessary facilities for acquiring that information necessary to understand and properly appreciate the art of "Armorial Blazonry" or Heraldry. To such the author hopes this little "effort" will not be unacceptable. To the scientific he cannot offer anything new; and yet, possibly, from even such a limited

reference, memory may be enabled to rescue from time some facts calculated to establish the worth and value of this time-honored institution.

To those distinguished families whose wealth and public spirit have so largely contributed to the encouragement of the "Fine Arts" in this country, the author trusts this little work may prove acceptable. Amidst the successful labors of Agriculture and Commerce, it is gratifying to find that the achievements of art, and the exhibitions of genius, are everywhere to be found in our community. Even over pecuniary embarrassments the love of the beautiful predominates, and often furnishes that tribute to art and enterprise so cheerfully presented by liberal and cultivated minds.

The present age is preëminently distinguished for its improvements in every department of art and science. The most common articles of manufacture, that formerly looked only to convenience, have given place to a beauty and finish hitherto unknown; and a material and astonishing change has of late years taken place in the means adopted for the diffusion of a taste for the refined and cultivated productions of genius. In these eventful days, so pregnant with foreign dissensions and political changes, our own favored America is not only regarded as an asylum for the oppressed, but, it would seem, is likely to become the great patron of those noble arts which have adorned and enriched the older nations of the world. Indeed it would not be a matter of surprise to find that the Apollo, the Venus, and the Laocoon had forsaken their cherished location, and, like Columbus, sought to discover a new



world—the only surviving representatives of that genius upon which they had conferred immortality.

It is a fact which cannot have escaped observation, that the taste of the present day seems to have become satiated with the over-wrought adornments and unsightly embellishments of that modern frippery which has so greatly obscured the simplicity and dignity of true art. We are, however, happily returning to the majesty and grandeur of ancient models, now imitated in the various orders of architecture, costume, form and design; and the adoption of these acknowledged standards constitutes no ordinary tribute to the higher endowments of intellectual discrimination. In this introduction of the elaborate specimens of what are denominated the style of the “Middle Ages,” as applicable to the works of art, the author with much pleasure would here refer to the revival of those ancient illustrations connected with the designs and objects of “Heraldry” or the “Art of Armory and Blazoning.” It is to this honorable, ennobled, and truly decorative Art, he would most respectfully invite the attention of the enlightened and the liberal, constituting, as it does, the acknowledged emblems of an honored ancestry—the imperishable record of heroic and valiant deeds, and the just title to that inheritance which neither tyranny nor the decisions of law can ever obliterate.

Connected with “Armorial Bearings” and “Family Arms,” the author has here adverted to the “Order of Hatchment” or “Funeral Achievement,” as a necessary accompaniment of Heraldry.

The propriety as well as the becoming solemnity of exhibiting in the visitations of death, these imposing

and affecting memorials of grief, cannot for a moment be questioned. They are calculated not only to impress the living with deep and lasting impressions of man's mortality, but powerfully awaken the sad yet pleasing reminiscences of those honors and virtues which consecrate the memory of departed worth.

The design of this little work is briefly explained in the title-page; and the author is not without the hope that the subject embraced in the following pages will merit the respectful attention and receive the favorable considerations of an enlightened and liberal public.

## HERALDRY

THE ablest writers and most ancient historians have defined the art, or more properly science, of Heraldry, to be "The art of Armory and Blazoning;" or the knowledge of what relates to the bearing of arms, and the laws and regulations thereof. It may be said in modern terms to comprehend the knowledge of everything which relates to the several military marks or badges of any honor or dignity.

Its origin, so far as relates to any organized fraternity, may be traced to those ancient *military orders*, established by princes, the members of which were distinguished by distinctive badges, and consisted of persons who had done particular service to the sovereign, or who enjoyed, by the privileges of birth, the highest distinctions in the State.

These *orders* originated from the institutions of "Chivalry" and the ecclesiastical corporations of that age, and were in the beginning fraternities of men who, in addition to particular duties enjoined by the law of honor, united for the performance of patriotic and Christian purposes. "Free birth, and an irreproachable life, were the conditions of admission." As learning and the refinements of society increased, the original object of these "Orders" was changed, and they acquired by degrees their present character; viz., that of "Heralds."



These messengers, among the ancient Greeks and Romans, were held in great estimation, and looked upon as sacred. The Heralds of Greece carried in their hands a rod of laurel, around which two serpents, without crests, were twisted as emblems of peace.

The origin of Heraldry is extremely ancient, and the advocates of its antiquity have given us many fabulous accounts of its early history, which it is not necessary here to relate.

The word "Herald," according to Du Cange, comes from the Saxon words *here*, an army, and *ald*, a servant, because chiefly serving in the army.

Heraldry has been traced to the antediluvian world, and even to the posterity of Seth, who are said to have been thus distinguished from the children of Cain. Rabbinical writers allege that the Divine command to the children of Israel, "To pitch their tents every one by his own 'Standard,' with the ensigns of their father's house," is undeniable proof of the existence and use of armories among the Egyptians, at the time of the departure of the Israelites; and they even pretend that their antiquity is ascertained by the 49th chap. of Genesis, where notice is taken of the patriarch Jacob blessing his children, and also by the breast-plate of the high priest, with the twelve precious stones of different colors.

The introduction of armorial bearings in place of the images and statues of the Romans, is to be ascribed to the northern tribes who overran Europe on the decline and fall of the empire. On the establishment of the feudal system, the tenants of the king, or the great lords, represented on their shields the services they

owed to their superiors, by way of an acknowledgment of their fidelity ; whence originated those symbols yet known in the ensigns of heraldry, such as roses, cinque-foils, spur-rowels, bows and arrows, hunting-horns, ships, &c., &c. In the days of religious enthusiasm, the youthful chivalry of almost all Europe was enlisted, and the sons of distinguished families left their homes, about the end of the eleventh century, to conquer the Holy Land. This, probably, gave rise, or at least rendered it more common, to introduce the figure of the cross, which is borne in a diversity of forms. In like manner the introduction of tournaments may have given rise to the fesse, pale, bend, and other ordinaries which represented the fillets worn by the combatants, and those who attended.

As to the era of the appointment of heralds, it was supposed that the office was contemporary with the distribution of subjects into nobles and commoners ; while some have referred their origin to that period in which princes first engaged in wars, which must have been very remote. Some writers have affirmed, that the institution of the office of heralds belongs to Alexander the Great, who not only regulated the use of armories, but bestowed appropriate arms, symbols, &c., &c., on his principal companions in arms, as distinguished trophies of their valor, and special marks of his favor and friendship.

As to the country in which heraldry originated, there is hardly a nation throughout the earth to which its first invention has not been attributed. Æneas Sylvius, in an epistle written in the year 1451, refers to a manuscript about heralds which he had seen in St.

Paul's Church, London, compiled (as he asserts) about six hundred years before that period. The institution of justs, tilts, and tournaments, took place in Germany, and opened a new field for the employment of heralds. There were held those martial sports in which gallantry and adroitness displayed their most graceful attractions, and won the rich favors of wealth and beauty. The first public tournament mentioned was held in the year 938, in the city of Magdeburg, at which great numbers of the nobles from every part of Europe were present.

"Impartial taste," says Gibbon, "must prefer a Gothic tournament to the Olympic games of classic antiquity. Instead of the naked spectacles, which corrupted the manners of the Greeks, the pompous decorations of the lists was crowned with the presence of chaste and high-born beauty, from whose hands the conqueror received the prize of his dexterity and courage."

Sir Henry Spelham contends that England had its heralds at the commencement of the reign of Edward the First, and that they were then actually divided into classes. The oldest public monuments in which any mention is made of English heralds, are a *pell-roll* of the twelfth of King Edward the Third. They were first incorporated by Henry the Fifth, in 1419, and were formed into a College by Richard III. The three chief heralds are called kings-at-arms, the principal of which is Garter; the next is called Clarencieux, and the third Norroy; these two last are called provincial heralds. Besides these there are six other inferior heralds, viz., York, Lancaster, Somerset, Richmond, Chester, and Windsor; to which on the accession of



George I. to the crown, a new herald was added, styled Hanover herald ; and another styled Gloucester king-at-arms. The primary duties of ancient heralds consisted in carrying and delivering all messages of importance to allies, enemies, and rebels, giving solemn defiance and denunciations of war—summoning cities and castles to surrender—propositions of peace—offering mercy and pardon to rebellious subjects. By such prerogatives they readily acquired importance, and obtained easy access to the sovereign from their first introduction into England. English kings anciently not only created heralds with their own hands, and with magnificent and expressive rights, but invested them with the royal military habit, or sur-coats of the sovereign's arms. Hence the term "Coats of Arms," known as the common expression to the "Family Symbols" of heraldry. The persons thus habited were held as sacred and inviolable.

The present duties of English heralds are the arranging and conducting royal processions, assisting at the creations of nobility, and the ceremonies of knighthood ; publishing the declarations of war, not to the enemy, but at home ; proclaiming peace ; recording and blazoning armorial bearings ; and regulating abuses in arms, under the authority of the earl-marshal, by whom they are created. When family arms were introduced, and became the external criterion which distinguished the gentleman from the peasant, it was necessary, in any feat of arms, that persons should prove themselves to be gentlemen of coat-armor ; on this account the nobility took care to have their arms embroidered on their common sur-coats.

Wars and contests between nations soon induced the necessity and utility of elevating in armies some conspicuous figure or sign, to which the people of each party might resort or fly in cases of great emergency. The repetition of this practice established the use of ensigns, banners, and standards; and the superstition of mankind in the early ages induced them to adopt the images and symbols of their deities, together with the figures of such animals as were among them deemed sacred. In process of civilization, and the progress of free and enlightened governments, each nation assumed its own peculiar standard or banner, as the proud emblem of its rights, its honors, and its chivalry.

So much for the "Union-Jack of Old England, the Fleur-de-Lis of ancient France, and our own illustrious 'Star-spangled-Banner'—the true heraldry of freemen," and the honored "Armorial Bearing" of a great and prosperous people.

The uses of heraldry yet remain to be considered; and it will be seen, that independent of those external advantages which render it a permanent record of national and individual honors and elevations, it has been regarded as a great conservative principle in maintaining the just rights, as well as the moral relations of civilized society.

In the first place it may be, and formerly was, considered a constituted "Genealogical Table," from which authentic pedigrees were regularly deduced.

In the administration of law, and the decisions of justice, the lost or broken link in the chain of descent from a series of ancestors is often in vain sought for in the family Bible, the parish register, or the city and county

court. The College of Heraldry has been known to supply these defects from its well-authenticated and unmistakable records. From the memorials of past transactions and events there recorded, chronologists and historians have derived great assistance, and these unerring landmarks and emblems have, in various instances, operated to the detection of forgeries and impositions. The Jews were anxious to preserve their genealogies entire and uninterrupted, and in the certainty of an unbroken lineage, and in personal identity, their history affords an argument of considerable importance with respect to the accomplishment of those prophecies which pertain to the Messiah. Accordingly, in their sacred writings we find genealogies carried on for above 3,506 years. The testimony of "Heraldic Armory" has established the lawfulness of marriages, which time and the lapse of years had rendered doubtful; proved and maintained affinity and consanguinity; vindicated and corroborated the titles of lands to their proprietors, and furnished effectual evidence for settling claims and rights of doubtful inheritance.

The custom of adopting and preserving "Family Coats of Arms" as a necessary appendage or ornament of the Castle, the Manor-house, and the private Mansion, arose from the pride of military renown.

The brave who fought under the Ducal banners of William I., took every possible means to have their names well known and remembered by future ages; not only because they and their descendants, on that account, would be enabled to plead for favors from the reigning family, and secure to themselves and their heirs the estates they had gained; but from the pride



inherent in human nature, as founders of families in a country they had won by their prowess. For these reasons the names of every person of any consideration were inscribed upon a roll, and hung up in the "Abbey of battle," as the persons there registered were the patriarchs or founders of most of the English gentry for many ages, and up to the present day.

The descendants of these honored families, as well as those of other nations, still survive in various portions of this great and honored country; and though not the legal heirs of titles and ancestral rank, yet are the lawful and honored sovereigns of an immense and almost boundless empire.

It cannot be supposed that the great founders of our Republic were indifferent to the principles inculcated, and the sentiment inspired by the true uses of heraldry, as the just emblem of patriotism, public virtue, and public honors! Many of them possessed these honored charts of family distinction, and their descendants still cherish them as the Lares, or household divinities of ancestral honors and hereditary virtues. Each State of this mighty Union has its distinctive "Armorial Bearing," and its appropriate device and motto; while over the national Ægis, the Bird of Liberty proudly unfolds that terrible truth, so fatal to tyranny—" *E Pluribus Unum.*"

The author of this little sketch of a science so ancient and honorable; so pregnant with the pleasurable recollections of former generations and their buried greatness; and so intimately associated with the triumphs of intellect, the refinements of art, and the display of moral greatness, has not been without encouragement

in his professional labors as an artist, in bringing into general use this somewhat neglected branch of the fine arts.

Many of the wealthy and distinguished families of New York, and those of other States, have visited and honored him with commissions for their family Coat of Arms.

Before concluding this Essay it may be proper to notice that branch of "Heraldry" known as "Hatchment," or "Armorial Escutcheon;" usually placed over the door, or in the hall or passage-way of a person of distinction, deceased, and which points out the sex, conjugal connexion, and dignity of the person.

An anxious and religious desire of giving some public testimony of respect and esteem for deceased friends and relations, appears to have been strongly implanted in mankind from the earliest ages, of which history furnishes many accounts.

The Egyptians embalmed the bodies of their kings and heroes, and even Christians of a more modern date adopted the same custom with the remains of their saints and martyrs. Funeral rites among many nations have in all ages been characterized by unusual manifestations of pomp and sepulchral magnificence. In their processions were carried the arms and standards of those warriors who had fallen in battle, and the badges of professional distinction of those who had in civil capacities served and honored the State. These badges, standards, banners, &c., were, after the solemnity of sepulture, carried by the friends of the deceased and affixed against the pillars or walls of the church. Of later date it was reduced to a system and painted

in Escutcheons, and placed in some appropriate place in the mansions of deceased persons previous to interment. The custom still prevails in the present day among the families of wealth and distinction in many parts of England, and in Roman Catholic countries. Even in the United States, in the city of New Orleans, it is believed the practice still prevails of placing before the dwellings of persons recently deceased, specimens of "Funeral Escutcheons," those shaded and mournful memorials which affectingly recall the worth and virtues so faithfully cherished by a profound and sincere sorrow.

In conclusion, the writer would here observe, that in this feeble attempt to refer to the antiquity of Heraldry, and inculcate a proper appreciation of its true uses, he has carefully avoided any matter irrelevant to the subject. He again desires to say, that the prominent facts herein stated, have been drawn from the most authentic historical sources, clothed in his own language, and accompanied by original remarks and observations not inapplicable, he trusts, to the present design.

HENRY HAYS,

*Heraldic Painter and Engraver,*

327 Broadway, N. Y.

COLLEGE OF ARMS.



# Emblems



Batchelor.



Married Man.

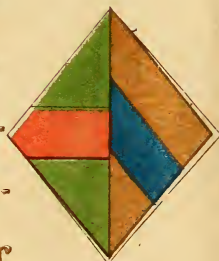
## HERALDRY

has been known to further  
the ends of *justice*.

"I know three families", says  
Garter Bigland. "who have  
acquired estates by virtue of  
preserving the arms & escut-  
cheons of their ancestors", I re-  
peat, therefore, without the fear  
of contradiction, that Heraldry  
is a *useful science*.



Maid.



Widow.

*The sculptured stone or the emblazoned  
shield often speaks when the written records  
of History are silent.*



Heiress.



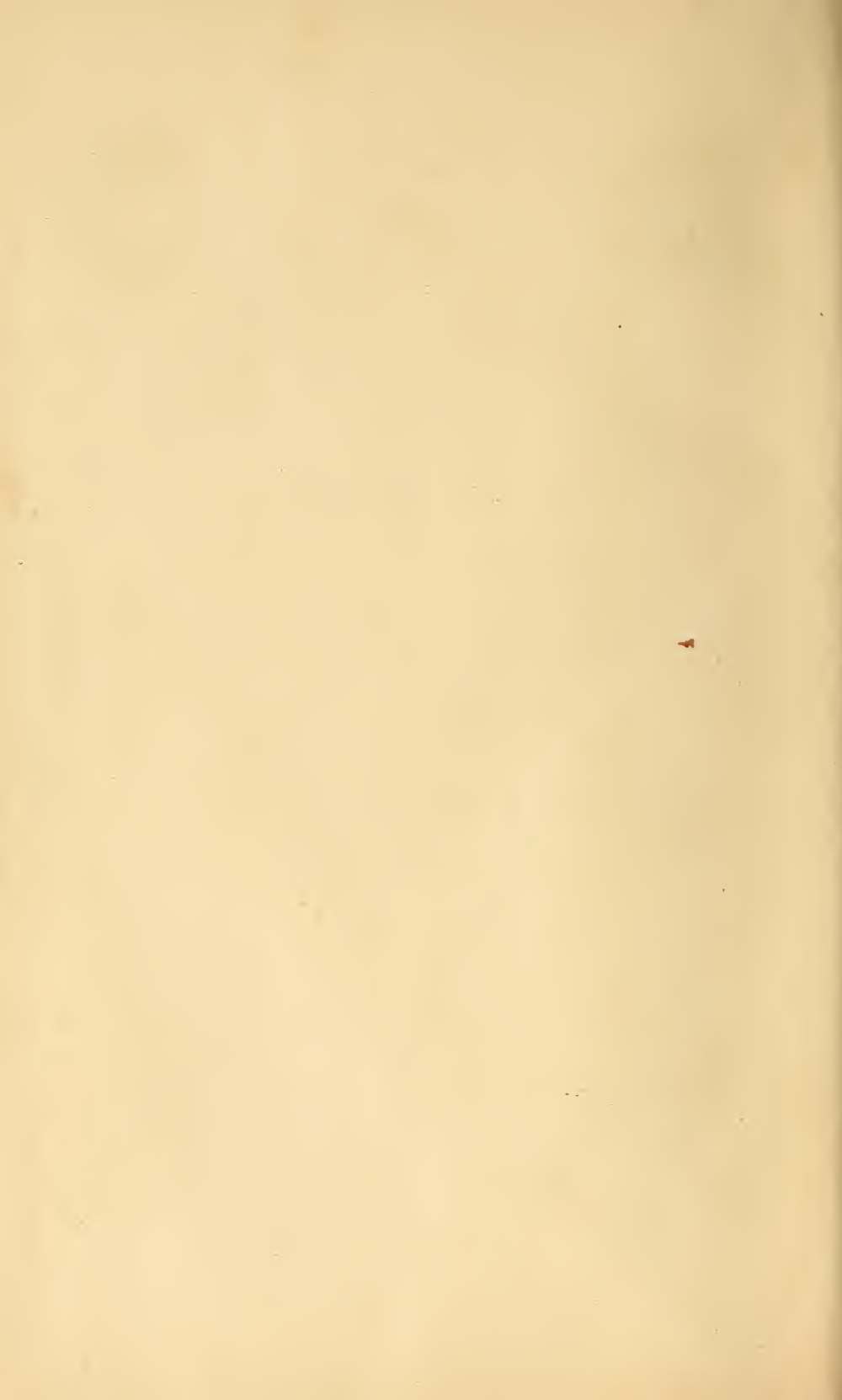
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**HENRY HAYS.**

HERALDIC ARTIST.

*327. Broadway. N.Y.*

"SEALS CORRECTLY ENGRAVED"

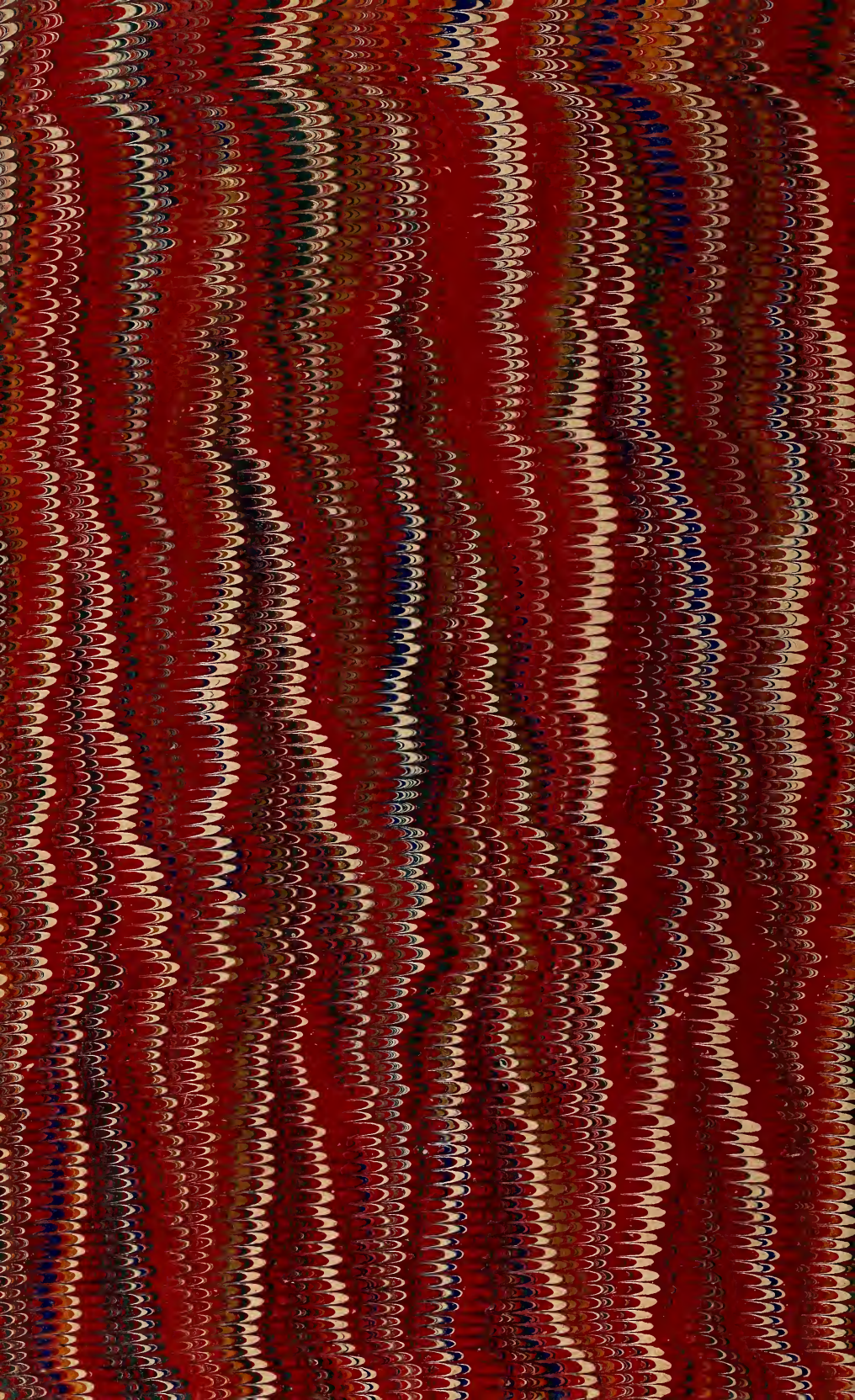




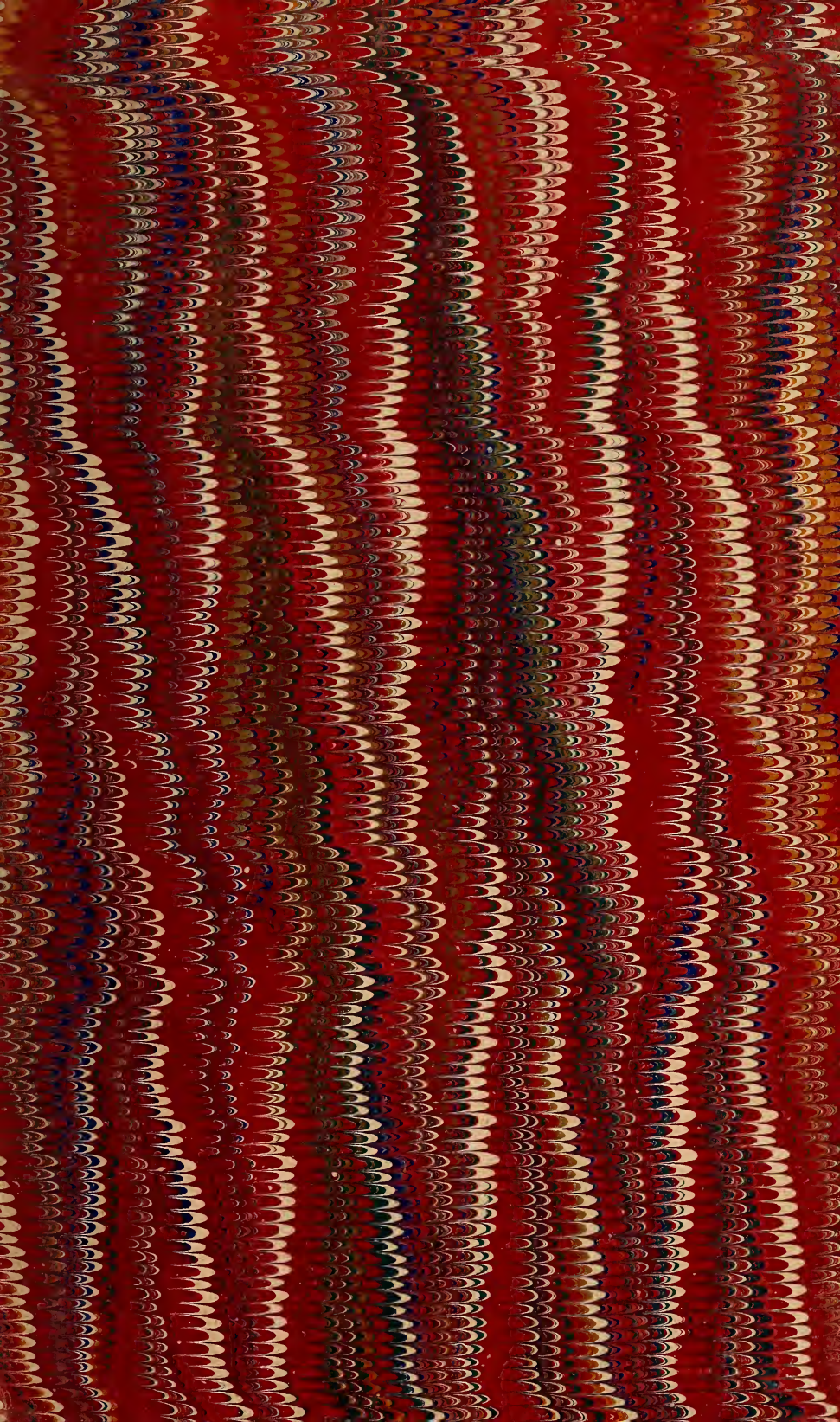














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